

# With The First Nighters

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LOSSOM SEELEY is as pretty as a picture. She has a charming personality. She has a voice both sweet and melodious. She is a clever actress and a most graceful dancer. She is the headliner at the Orpheum this week. In her Syncopated Studio she is assisted by five male assistants, four having voices almost as sweet as Miss Seeley's and an accompanist on the piano who is a delight. Then, too, her costumes are beautiful and the stage settings are ideal. All this embraces an act that is most pleasing in every particular. It scintillates from start to finish and is brim full of action and ginger that readily captures the audience.

A close second on the bill is Count Perrone, assisted by Miss Trix Oliver. Both have marvelous voices—Perrone's a deep baritone and Miss Oliver's very birdlike. In a series of popular and classical songs and old fashioned ballads their voices are blended most beautifully.

The Lachmann Sisters, three in number, open the bill. They have a song and dance act which is cleverly done. The smallest of the three is a mere elf still in her early teens, but she is a wonderful dancer. The costumes worn are the prettiest seen here in a long while.

There is a mystery melodrama, "In The Dark," in which is featured some clever acting. The playlet is based on circumstantial evidence and the denouncement creates a surprise. Loney Baskell, a character monologue comedian, is clever and has a good line of chatter.

Dugan and Raymond in "They Auto Know Better," have an act that is a good laugh producer and gives opportunity for some clever acting. An Aerial Act in which the Tasma Trio appear, concludes a first rate bill. The Pathe News films contain some splendid war scenes.

## PANTAGES

LADS and Lassies from the Highlands of Scotland lead the bill at Pantages this week. They are known as the Kinkaid Kilties and their act is a most refreshing one. Well known Scottish dances and well known Scottish songs are featured. It is a Scotch Revue, clean throughout. Rosa Maura, "six feet of personality," she is billed and the description is not misnamed. She is long, lean and lanky, but just the same is comely and as a mirth provoker she is ideal with her dances,

grimaces and song. The act is beautifully staged and each of the numbers, whether song or dance or chorus, is enjoyable.

June Mills is a real show by herself. Heavy in avordupois, nevertheless, she presents an act that is filled with pep and she keeps the audience in a roar of laughter from start to finish. Her company consists of one who has a fine bass voice and who aids in her repartee with members of the orchestra. She dances well, sings catchy songs and drives away the blues.

There are five Metzettis and they have an athletic act, one of the best ever seen here, and their feats are marvelous and seemingly impossible. A triple somersault is the feature, but the act in its entirety is a wonderful exhibition of what training will do and the possibilities of the human race when brain and brawn capacity are developed to equal proportions.

A real eddity in manipulation is the act of the Zara Carmen Frig, with their hoops and sticks and in the handling of which they are exceedingly clever. An American-Hawaiian trio appeared in place of the Spanish violinists, the trio including a real Hawaiian, who, in the manipulation on the native instrument of Hawaii, proved himself to a real artist. Their patriotic number was exceptionally given. The second series of Beverly Dobbs' pictures "A Top of the World," are as entertaining as the first part and show the beauties of the frozen north.

## LOU TELLEGEN IN "BLIND YOUTH"

"BLIND YOUTH," a dramatic comedy with Lou Tellegen as the star, will be the attraction at the Salt Lake theater for three days beginning May 23, matinee Saturday. The play is in three acts and was written by Willard Mack and Mr. Tellegen. Not only is the brilliant young actor star and author of the play, but is his own manager, as well. The piece was brought to production in New York. The present tour will take in the Pacific coast and is being directed by Charles Emerson Cook.

So great has been the popularity of Mr. Tellegen among the younger set that it would seem he has once more brought a matinee idol to our stage. His first appearances in this country was in the capacity of leading man with Madame Bernhardt. He fell in love with the United States and has remained here ever since and married an American girl, Geraldine Farrar. Since becoming an English-speaking actor, Mr. Tellegen has achieved many great successes on our stage

and no single personality has proved more striking than his.

"Blind Youth" is the story of a young artist. Born of an American mother and French father, the former leaves him in Paris and not long after his father dies. He studies art, and while at his work falls into the clutches of a designing woman whom he loves very greatly. Revelation of her real character drives him to drink and the story of a fellow artist brings him to his senses and he goes to New York to live with his mother. There he falls in love with an American girl and conquers himself. His half-brother then becomes a victim of the adventuress whom he is to marry and the artist prevents it by making an appointment with her and proving how false she is. In revenge the brother advises the artist's fiancée of the interview and this brings on the thrilling climax of the third act. At the end all concludes happily.

Mr. Tellegen's company will include Jennie Eustace, Mark Smith, Marie Chambers, P. Paul Porcasi, Gilda Leary, Howard Lange, Marguerite Farrel, Sidney Riggs and Marion Manly.



LOU TELLEGEN, FEATURED IN "BLIND YOUTH," A DRAMATIC COMEDY COMING TO THE SALT LAKE THEATRE THURSDAY, MAY 23 FOR A THREE DAY RUN

## GET SOMEBODY ELSE

THE Lord had a job for me,  
But I had so much to do  
I said, "You get somebody else,  
Or wait till I get through."

I don't know how the Lord came out,  
But He seemed to get along;  
But I felt a kind o' sneakin'—like—  
Knowned I'd done God wrong.

One day I needed the Lord,  
Needed Him right away,  
But He never answered me at all,  
And I could hear him say

Down in my accusing heart:  
"Nigger, I've got too much to do  
You get somebody else.  
Or wait till I get through."

Now, when the Lord He have a job  
for me  
I never tries to shirk;  
I drops what I have on hand,  
And does the good Lord's work.

And my affairs can run along,  
Or wait till I get through;  
Nobody else can do the work  
That God marked out for you.

—Paul Lawrence Dunbar.

## DA STRONGA MAN

YOU skeeney leetle office man,  
Dat keepa da books,  
Why do you geeve Italian  
Sooch ogly looks?  
Today w'en from your deenertime  
I see you com',  
You sneered at me because dat I'm  
So plain and dumb,  
W'en in da street I sat to eat,  
An' you went by,  
I s'pose dat you was full weeth meat,  
An' cake an' pie.  
I saw you sneer an' shak' your head,  
At wat I got,  
Som' onion, halfa lofa bread,  
An' wan' tomat'!

You skeeney leetle office man,  
Dat keepa da books,  
Who was eet made dees grande land  
So fina, eet looks?  
Co' tak dat leetle pen for me  
You use so wal,  
An' mak som figures now an' see  
Eef you can tal  
How many railroads, mines and  
streets,  
An' buildings high,  
Was made by men dat fed on meats  
An' cake an' pie?  
Den count how many workers fed  
On wat I got:  
Som' onion, halfa lofa bread,  
An' wan tomat'!

—T. A. Daly.